

The Cynical Sphere

Official Tablature Series



GUITAR TABLATURE:

- Gtr. I - Paul Masvidal (distortion)
- Gtr. II - Jason Gobel (distortion)
- Gtr. III - Paul Masvidal (clean tone)
- Gtr. IV - Jason Gobel (clean tone)
- Gtr. V - Paul Masvidal (distortion harmony)
- Gtr. VI - Jason Gobel (clean harmony)

BASS TABLATURE:

- Gtr. I - Sean Malone (Stick transcribed for bass)
- Gtr. II - Sean Malone (fretless bass)

CHAPMAN STICK TABLATURE:

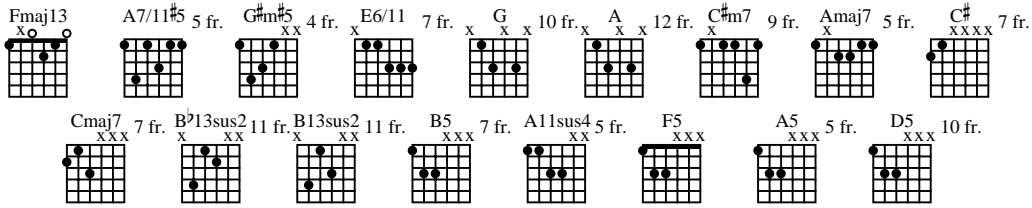
- Gtr. I - Right Hand (melody)
- Gtr. II - Left Hand (bass)

TEXTURES

As recorded by Cynic
(From the 1993 Album FOCUS)

Transcribed by Jeff Litvak
(www.cynicalsphere.com)

Music by Cynic
Arranged by Cynic



A Intro

♩ = 92 * FADE IN
N.C.

TUNING: (E, A, D, G, B, E)

Musical notation for the first staff, featuring a treble clef, 9/8 time signature, and a melodic line with triplets and slurs.

Gtr IV *mf* * JASON PLAYS THIS PART IN LIVE VERSION

Guitar tablature for the first staff, showing fret numbers (8, 10, 8, 0, 0, 0, 8, 12, 10, 13) and a rhythmic pattern of eighth notes.

* CLEAN TONE PLAYED THROUGH A ROLAND GS-50 GUITAR-TO-MIDI CONVERTER WITH AN E-MU PROTEUS SOUND MODULE

Musical notation for the second staff, identical to the first staff, featuring a treble clef, 9/8 time signature, and a melodic line with triplets and slurs.

Gtr VI *p*

Guitar tablature for the second staff, showing fret numbers (13, 10, 8, 10, 8, 0, 0, 0, 8, 12, 10, 13) and a rhythmic pattern of eighth notes.

* HARMONY PLAYED AS A ROUND, TWO 16th NOTES BEHIND THE ORIGINAL - ALBUM VERSION ONLY

5

T
A
B

7

T
A
B

f

8

T
A
B

sl.

C Rhythm A: (Pt. 2)

N.C.

Musical staff 9: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a melodic line with eighth notes. Below the staff is a guitar tab with three strings (T, A, B) and fret numbers (9, 11, 10, 12, 11, 12, 9, 12, 10, 12, 11, 10, 11, 12). A rhythmic diagram below the tab shows a sequence of eighth notes with flags.

Musical staff 10: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a bass line with eighth notes. Below the staff is a guitar tab with three strings (T, A, B) and fret numbers (4, 5, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5). A rhythmic diagram below the tab shows a sequence of eighth notes with flags and triplets.

Musical staff 11: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a melodic line with eighth notes. Below the staff is a guitar tab with three strings (T, A, B) and fret numbers (11, 10, 11, 12, 10, 12, 11, 10, 11, 12, 9, 12). A rhythmic diagram below the tab shows a sequence of eighth notes with flags and slurs.

Musical staff 12: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a bass line with eighth notes. Below the staff is a guitar tab with three strings (T, A, B) and fret numbers (4, 5, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 2, 2, 2). A rhythmic diagram below the tab shows a sequence of eighth notes with flags and triplets.

D Rhythm A: (Pt. 3)

N.C.

Musical staff 13: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a melodic line with eighth notes. Below the staff is a guitar tab with three strings (T, A, B) and fret numbers (9, 11, 10, 11, 12, 12, 11, 9, 12, 11, 9, 12, 11, 9, 9, 11, 10, 11, 12, 12, 10, 11, 11, 12). A rhythmic diagram below the tab shows a sequence of eighth notes with flags.

Musical staff 14: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a bass line with eighth notes. Below the staff is a guitar tab with three strings (T, A, B) and fret numbers (4, 5, 3, 4, 5, 4, 3, 4, 5, 4, 2, 3, 4, 2, 5, 3, 4, 4, 2, 3, 4, 4, 2, 3, 4, 2, 5, 2, 2, 2). A rhythmic diagram below the tab shows a sequence of eighth notes with flags and triplets. The text "let ring---|" is written above the bass line.

15

T		10		10	12	12		10			
A	11	12	11	12	11	12		11	11	12	
B	9		9	12		9	12	10	12	10	12

let ring---| let ring---| let ring---| let ring---| let ring---| let ring---|

T			3			3				3	
A	4	5	2	4	4	5	2	4	4	5	2
B	2		2		2		3		3		3

17

T		10		10	12	12		10			
A	11	12	11	12	11	12	12	11	11	12	
B	10		10	12		10	12	12	12	12	12

let ring---| let ring---| let ring---| let ring---| let ring---| let ring---|

T			3			3				3	
A	4	5	2	4	4	5	2	4	4	5	2
B	0		0		0		0	5	0	5	0

19

~~~~~| ~~~~~| ~~~~~| ~~~~~| ~~~~~| ~~~~~|

|   |    |    |   |  |    |    |   |  |    |    |   |
|---|----|----|---|--|----|----|---|--|----|----|---|
| T |    |    |   |  |    |    |   |  |    |    |   |
| A | 11 | 12 | 9 |  | 11 | 12 | 9 |  | 11 | 12 | 9 |
| B | 0  |    | 0 |  | 0  |    | 0 |  | 0  |    | 0 |

let ring| let ring| let ring| let ring| let ring| let ring|

|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   |   |   |
| A | 4 | 5 | 2 | 4 | 4 | 5 | 2 | 4 | 4 | 5 | 2 |
| B | 0 |   | 0 |   | 0 |   | 0 |   | 0 |   | 0 |

H H H H H H



25

N.C. Fmaj13 G#m#5

let ring-----|

T 10 13 12 7 12 10 13 15 13 12

A 7 10 7 12 10 10 x x x 10 9

B *sl.* *sl.* *sl.* *sl.*

P.M. P.M. P.M. let ring-----| let ring-----|

T 5 0 5 8 7 5 7 7 7 7 1 0 1 0 5 0 5 0

A 3 5 7 6 7 5 7 7 7 7 0 0 2 2 6 5 0 5 0

B *sl.* *sl.* *sl.* *sl.*

27

N.C. Fmaj13 A7/11#5

let ring-----|

T 13 15 15 17 19 19 19 17 17 (17) 13 15 18 20 20 20 19 19 (19)

A 15 14 14 14 16 16 17 15 14 12 14 17 20 20 20 19 19

B *sl.* *sl.* *sl.* *sl.* *sl.*

P.M. P.M. P.M. let ring-----| let ring-----|

T 5 0 5 8 7 5 7 7 7 7 1 0 1 0 5 5 7 0

A 3 5 7 6 7 5 7 7 7 7 0 0 2 2 8 5 7 0

B *sl.* *sl.* *sl.* *sl.*

N.C. Fmaj13 G#m#5

29

T 131210 131210 12109109 9 12109 91012 9109 12109 1012 91012 101213 1012131315 13-12 10

A 12109109 9 12109 91012 9109 12109 1012 91012 101213 1012131315 13-12 10

B 12109109 9 12109 91012 9109 12109 1012 91012 101213 1012131315 13-12 10

P.M. P.M.-| P.M. let ring | let ring

T 5 0 5 8 5 7 7 7 7 0 1 0 2 2 0 6 5 0

A 3 2 5 7 6 7 5 7 7 7 0 0 2 2 0 6 5 0

B 3 2 5 7 6 7 5 7 7 7 0 1 0 2 2 0 6 5 0

**F** Rhythm B: (Pt. 1)

$\text{♩} = 127$

E6/11 G A G C#m7

31

Gtr III let ring | let ring

T 12 14 12 12 9 12 9 (9) 9

A 12 14 12 11 9 9 9 11 9 9 9 11

B 10 12 10 12 (12) 7 9 7 9 11 (11)

Gtr IV *f* \*SEE PERFORMANCE NOTES

T 7 6 7 4 7 6 7 6 7 6 4 7 6 7 6 7 6 4 7 6 7 6 7 6 4 7 6 7

A 7 6 7 4 7 6 7 6 7 6 4 7 6 7 6 7 6 4 7 6 7 6 7 6 4 7 6 7

B 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

Gtr VI *mf*

T 6 7 6 7 5 7 6 7 6 7 6 7 5 7 6 7 6 7 6 7 5 7 6 7 6 7 6 7 5 7 6 7

A 6 7 6 7 5 7 6 7 6 7 6 7 5 7 6 7 6 7 6 7 5 7 6 7 6 7 6 7 5 7 6 7

B 6 7 6 7 5 7 6 7 6 7 6 7 5 7 6 7 6 7 6 7 5 7 6 7 6 7 6 7 5 7 6 7





**H** Rhythm B: (Pt. 2)

♩ = 129  
E6/11

G A G

C#m7

43

Gtr III

*let ring* -----|

*let ring* -----|

|   |   |       |    |    |    |      |   |    |   |    |     |   |   |    |      |
|---|---|-------|----|----|----|------|---|----|---|----|-----|---|---|----|------|
| T | 9 | 12-14 | 12 | 11 | 12 | (12) | 9 | 12 | 9 | 11 | (9) | 9 | 9 | 11 | (11) |
| A | 9 | 12-14 | 12 | 11 | 12 | (12) | 9 | 12 | 9 | 11 | (9) | 9 | 9 | 11 | (11) |
| B | 7 | 10-12 | 10 | 11 | 12 | (12) | 7 | 9  | 9 | 11 | 7   | 9 | 9 | 11 | (11) |

\* CLEAN TONE      *sl.*      *sl.*      *sl.*      *sl.*

Gtr IV \* SEE PERFORMANCE NOTES

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| A | 7 | 6 | 7 | 4 | 7 | 6 | 7 | 6 | 7 | 6 | 4 | 7 | 6 | 7 | 6 | 7 |
| B | 5 |   |   |   | 4 |   |   | 5 |   |   |   | 4 |   |   |   |   |

\* CLEAN TONE

Gtr VI

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| A | 6 | 7 | 6 | 7 | 5 | 7 | 6 | 7 | 6 | 7 | 5 | 7 | 6 | 7 | 6 | 7 |
| B |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |

\* CLEAN TONE

**I** Chorus

♩ = 131  
 C# Cmaj7 C# Cmaj7 C# Cmaj7 C# Cmaj7

47

Gtr I

|   |             |       |           |      |                   |      |         |
|---|-------------|-------|-----------|------|-------------------|------|---------|
| T | 15 13 11 10 | 10 12 | (12) 9 10 | 9 10 | 12 10 11 10 12 10 | 9 10 | 12 10 9 |
| A |             |       |           |      |                   |      |         |
| B |             |       |           |      |                   |      | 12 10   |

\* DISTORTION - PAUL PLAYS THIS PART IN LIVE VERSION P

Gtr V

|   |            |       |           |      |                      |         |      |
|---|------------|-------|-----------|------|----------------------|---------|------|
| T | 14 12 10 9 | 10 12 | (12) 9 10 | 9 10 | 12 9 10 10 12 9 9 10 | 12 10 9 | 11 9 |
| A |            |       |           |      |                      |         |      |
| B |            |       |           |      |                      |         |      |

\* DISTORTION P

Gtr II  
 P.M.-----| P.M.-----| P.M.-----| P.M.-----|

|   |         |     |         |     |         |     |         |
|---|---------|-----|---------|-----|---------|-----|---------|
| T |         |     |         |     |         |     |         |
| A |         |     |         |     |         |     |         |
| B | 7 7 7 7 | 7 7 | 7 7 7 7 | 7 7 | 7 7 7 7 | 7 7 | 7 7 7 7 |
|   | 8 8 8 8 | 8 8 | 8 8 8 8 | 8 8 | 8 8 8 8 | 8 8 | 8 8 8 8 |

\* DISTORTION

**J** Lead 2: (Bass Solo)

♩ = 130  
 B<sup>b</sup>13sus2 B13sus2 B<sup>b</sup>13sus2 B13sus2

51

Gtr III

|   |       |       |           |       |       |           |  |
|---|-------|-------|-----------|-------|-------|-----------|--|
| T |       |       |           |       |       |           |  |
| A | 12    | 13    | (13)      | 12    | 13    | (13)      |  |
| B | 11 14 | 11 14 | (11) (14) | 11 14 | 11 14 | (11) (14) |  |

\* CLEAN TONE

Gtr IV \* SEE PERFORMANCE NOTES

|   |       |       |           |       |       |           |  |
|---|-------|-------|-----------|-------|-------|-----------|--|
| T |       |       |           |       |       |           |  |
| A | 12    | 13    | (13)      | 12    | 13    | (13)      |  |
| B | 11 14 | 11 14 | (11) (14) | 11 14 | 11 14 | (11) (14) |  |

(^) \* CLEAN TONE (^) (^) (^)

55

B<sup>b</sup>13sus2      B13sus2      B<sup>b</sup>13sus2      B13sus2

P.M.-----|      P.M.-----|      P.M.-----|      P.M.-----|

|   |    |    |    |      |    |    |    |    |    |      |    |
|---|----|----|----|------|----|----|----|----|----|------|----|
| T |    |    |    |      |    |    |    |    |    |      |    |
| A | 12 | 12 | 13 | (13) | 13 | 13 | 12 | 12 | 13 | (13) | 13 |
| B | 11 | 11 | 11 | (11) | 11 | 11 | 11 | 11 | 11 | (11) | 11 |
| B | 14 | 14 | 14 | (14) | 14 | 14 | 14 | 14 | 14 | (14) | 14 |

\* APPLY A VERY LIGHT PALM MUTE ON THE MUTED NOTES FOR THE NEXT 4 MEASURES SO AS NOT TO MUTE THE CHORD TOO MUCH

P.M.-----|

|   |        |      |    |      |    |        |      |      |      |      |        |
|---|--------|------|----|------|----|--------|------|------|------|------|--------|
| T |        |      |    |      |    |        |      |      |      |      |        |
| A | 11     | 1111 | 11 | 1111 | 11 | 11     | 11   | 1111 | 11   | 1111 | 11     |
| B | 141414 | 1414 | 14 | 1414 | 14 | 141414 | 1414 | 14   | 1414 | 14   | 141414 |

59

B<sup>b</sup>13sus2      B13sus2      B<sup>b</sup>13sus2      B13sus2

Gtr III

Gtr III

|   |    |    |    |      |    |    |    |    |    |      |    |
|---|----|----|----|------|----|----|----|----|----|------|----|
| T |    |    |    |      |    |    |    |    |    |      |    |
| A | 12 | 12 | 13 | (13) | 13 | 13 | 12 | 12 | 13 | (13) | 13 |
| B | 11 | 11 | 11 | (11) | 11 | 11 | 11 | 11 | 11 | (11) | 11 |
| B | 14 | 14 | 14 | (14) | 14 | 14 | 14 | 14 | 14 | (14) | 14 |

Gtr IV

P.M.-----|

|   |        |      |    |      |    |        |      |      |      |      |        |
|---|--------|------|----|------|----|--------|------|------|------|------|--------|
| T |        |      |    |      |    |        |      |      |      |      |        |
| A | 11     | 1111 | 11 | 1111 | 11 | 11     | 11   | 1111 | 11   | 1111 | 11     |
| B | 141414 | 1414 | 14 | 1414 | 14 | 141414 | 1414 | 14   | 1414 | 14   | 141414 |

Gtr II

\* CRESCENDO TO FULL VOLUME OVER NEXT 6 MEASURES

|   |  |  |  |  |  |  |  |  |  |  |  |
|---|--|--|--|--|--|--|--|--|--|--|--|
| T |  |  |  |  |  |  |  |  |  |  |  |
| A |  |  |  |  |  |  |  |  |  |  |  |
| B |  |  |  |  |  |  |  |  |  |  |  |

\* DISTORTION WITH +1 OCTAVE PITCH SHIFT

|   |   |    |   |    |    |    |   |    |   |    |   |    |   |    |    |    |
|---|---|----|---|----|----|----|---|----|---|----|---|----|---|----|----|----|
| B | 9 | 8  | 9 | 7  | 10 | 9  | 8 | 9  | 7 | 10 | 9 | 8  | 9 | 7  | 10 | 9  |
| B | 7 | 10 | 7 | 10 | 7  | 10 | 7 | 10 | 7 | 10 | 7 | 10 | 7 | 10 | 7  | 10 |

63

B<sup>7</sup>13sus2      B13sus2      B<sup>7</sup>13sus2      B13sus2

T  
A  
B

P.M.-----|

T  
A  
B

T  
A  
B

**K** Rhythm C: (Pt. 1)

$\text{♩} = 131$   
B5

A11sus4

A11sus4

67

Gtr I  
P.M.-----|

T  
A  
B

\* DISTORTION

Gtr II

T  
A  
B

\* DISTORTION WITH PITCH SHIFT AT + 1 OCTAVE



**L** Transition

D5 D5 D5 D5

76

Gtr I

Gtr II

\* PITCH SHIFT AT + 1 OCTAVE

**M** Rhythm C: (Pt. 2)

♩ = 132

A11sus4 A11sus4 F5 F5 A5 A5 B5

80

P.M. P.M. P.M.

\* PITCH SHIFT AT + 1 OCTAVE



92

E6/11                      G   A   G                      Amaj7

let ring-----|

T 12 14 12 12 5 7 (7) 5 6

A 12 14 12 12 6 7 6 6

B 10 12 10 7 5 7 5

sl.                      sl.

T 7 6 7 4 7 6 7 6 7 6 4 7 6 7 6 7 4 7 6 7 6 7 4 7 6 7

A 7 6 7 4 7 6 7 6 7 6 4 7 6 7 6 7 4 7 6 7 6 7 4 7 6 7

B 5 4 5 4

T 6 7 6 7 5 7 6 7 6 7 6 7 5 7 6 7 6 7 6 7 5 7 6 7 6 7 6 7 5 7 6 7

A 6 7 6 7 5 7 6 7 6 7 6 7 5 7 6 7 6 7 6 7 5 7 6 7 6 7 6 7 5 7 6 7

B



Q Outro

♩ = 68  
 Cmaj7 C# Cmaj7 C# Cmaj7 C# Cmaj7 C# Cmaj7  
 Gtr II

100  
 Gtr I

|   |        |      |
|---|--------|------|
| T |        |      |
| A | 10, 14 | (14) |
| B | 10, 14 | (14) |

sl. \* DISTORTION \* GUITAR I OUT

Gtr IV \* JASON PLAYS THIS PART IN LIVE VERSION

|   |                           |                           |                           |                           |
|---|---------------------------|---------------------------|---------------------------|---------------------------|
| T | 0 13 10 8                 | 10 10 8 7 8 12 10         | 0 13 10 8                 | 10 10 8 7 8 12 10         |
| A | 8 10 9 10 8 0 0 0 0 0 0 0 | 8 10 9 10 8 0 0 0 0 0 0 0 | 8 10 9 10 8 0 0 0 0 0 0 0 | 8 10 9 10 8 0 0 0 0 0 0 0 |
| B |                           |                           |                           |                           |

\* CLEAN TONE PLAYED THROUGH A ROLAND GS-50 GUITAR-TO-MIDI CONVERTER WITH AN E-MU PROTEUS SOUND MODULE

Gtr VI

|   |                           |                           |                           |                           |
|---|---------------------------|---------------------------|---------------------------|---------------------------|
| T | 12 10 13 10 8             | 10 10 8 7 8               | 12 10 13 10 8             | 10 10 8 7 8               |
| A | 0 8 10 9 10 8 0 0 0 0 0 0 | 0 8 10 9 10 8 0 0 0 0 0 0 | 0 8 10 9 10 8 0 0 0 0 0 0 | 0 8 10 9 10 8 0 0 0 0 0 0 |
| B |                           |                           |                           |                           |

\* HARMONY PLAYED AS A ROUND, TWO 16th NOTES BEHIND THE ORIGINAL - ALBUM VERSION ONLY

Cmaj7 C# Cmaj7 C# Cmaj7 C# Cmaj7 C# Cmaj7  
 Gtr II

\* RHYTHM GRADUALLY FADES OUT ON ALBUM VERSION

102  
 Gtr IV

|   |                           |                           |                           |                           |
|---|---------------------------|---------------------------|---------------------------|---------------------------|
| T | 0 13 8 10 8               | 10 10 8 7 8 12 10         | 0 13 8 10 8               | 10 10 8 7 8 12 10         |
| A | 8 10 9 10 8 0 0 0 0 0 0 0 | 8 10 9 10 8 0 0 0 0 0 0 0 | 8 10 9 10 8 0 0 0 0 0 0 0 | 8 10 9 10 8 0 0 0 0 0 0 0 |
| B |                           |                           |                           |                           |

Gtr VI

|   |                           |                           |                           |                           |
|---|---------------------------|---------------------------|---------------------------|---------------------------|
| T | 12 10 13 10 8             | 10 10 8 7 8               | 12 10 13 10 8             | 10 10 8 7 8               |
| A | 0 8 10 9 10 8 0 0 0 0 0 0 | 0 8 10 9 10 8 0 0 0 0 0 0 | 0 8 10 9 10 8 0 0 0 0 0 0 | 0 8 10 9 10 8 0 0 0 0 0 0 |
| B |                           |                           |                           |                           |

**R** Ending/Live Ending

♩ = 60

♩ = 55

Cmaj7 C# Cmaj7

104

Musical notation for measures 104-105. The top staff shows a treble clef with a melodic line. The bottom three staves (T, A, B) show guitar tablature. Measure 104 starts with a Cmaj7 chord and continues with a melodic line. Measure 105 continues the melodic line. The tablature for measure 104 is: T: 0 13 8 10 8 10 9 10 8 10 0 8 0 7 0 8 12 10; A: ; B: . The tablature for measure 105 is: T: 0 13 8 10 8 10 9 10 8 10 0 8 0 7 0 8 12 10; A: ; B: .

\* CONTINUE REPEATING & FADE OUT WITH HARMONY ON ALBUM VERSION

\* ENDING FOR LIVE VERSION - CONTINUE FROM MEASURE 104

Musical notation for measures 106-107. The top staff shows a treble clef with a melodic line. The bottom three staves (T, A, B) show guitar tablature. Measure 106 starts with a C# chord and continues with a melodic line. Measure 107 continues the melodic line. The tablature for measure 106 is: T: 12 10 0 13 8 10 8 10 9 10 8 10 0 8 0 7 0 8; A: ; B: . The tablature for measure 107 is: T: 12 10 0 13 8 10 8 10 9 10 8 10 0 8 0 7 0 8; A: ; B: .

106

Musical notation for measure 108. The top staff shows a treble clef with a melodic line. The bottom three staves (T, A, B) show guitar tablature. Measure 108 starts with a C# chord and continues with a melodic line. The tablature for measure 108 is: T: 0 13; A: ; B: .

Musical notation for measure 109. The top staff shows a treble clef with a melodic line. The bottom three staves (T, A, B) show guitar tablature. Measure 109 starts with a C# chord and continues with a melodic line. The tablature for measure 109 is: T: 12 10; A: ; B: .

# TEXTURES (Bassline)

As recorded by Cynic

(From the 1993 Album FOCUS)

Transcribed by Jeff Litvak  
(www.cynicalsphere.com)

Music by Cynic  
Arranged by Cynic

TUNING: (E, A, D, G)

## A Intro

♩ = 92 \* FINGERSTYLE

1

Gtr I Sean Malone - (Fretless or Standard Bass)

T  
A  
B

\* CHAPMAN 12 STRING GRAND STICK - ARRANGED FOR STANDARD BASS (SECTIONS B-D)  
\* SEE PERFORMANCE NOTES

## B Rhythm A: (Pt. 1)

3

\* SEE PERFORMANCE NOTES

T  
A  
B

7 0 2 2

\* CLICK FOR FULL CHAPMAN STICK TRANSCRIPTION

5

T  
A  
B

3 5

7

T  
A  
B

2 2 0 2

## C Rhythm A: (Pt. 2)

9

T  
A  
B

2 2 2 2 0 2 2 0 2 3 3 3 3 3 2 3 3 2 2 3

\* SEE PERFORMANCE NOTES

11

T  
A  
B

5 5 5 5 5 5 5 5 2 2 2 2 0 2 2 0 0 2



27

T  
A  
B 5 (5) *sl.* 2 3 2 5 (5) *sl.* 5 6 5 8 0 1 1 0 1 1 1 1 1 1 1 1

29

T  
A  
B 5 (5) *sl.* 2 3 2 5 (5) *sl.* 5 6 5 8 0 1 1 3 4 3 1 1 1 1 *sl.*

**F** Rhythm B: (Pt. 1)

♩ = 127

31

T  
A  
B 5 7 7 7 5 4 6 7 6 6 6 7 9 7 9 4 6 7 6 6 6 *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

\* SEE PERFORMANCE NOTES

35

T  
A  
B 5 7 7 7 5 4 6 7 6 6 6 7 9 7 9 4 6 7 6 6 6 *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

**G** Chorus

♩ = 131

39

T  
A  
B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

**H** Rhythm B: (Pt. 2)

♩ = 129

43

T  
A  
B 5 7 7 7 5 4 6 7 6 6 6 7 9 7 9 4 6 7 6 6 6 *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

\* SEE PERFORMANCE NOTES

**I** Chorus

♩ = 131

47

T  
A  
B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3





**N** Transition

84

T 0 0 0 0  
A 0 10 12 (12) 17 (17)  
B 0 10 12 (12) 17 (17)

*sl.* *sl.*

**O** Rhythm B: (Pt. 3)

♩ = 129

88

T 5 7 7 7 5 4 6 7 6 6 6 7 7 9 4 6 7 6 6 6  
A 5 7 7 7 5 4 6 7 6 6 6 7 7 9 4 6 7 6 6 6  
B 5 7 7 7 5 4 6 7 6 6 6 7 7 9 4 6 7 6 6 6

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

\* SEE PERFORMANCE NOTES

92

T 5 7 7 7 5 4 6 7 6 6 6 7 7 9 4 6 7 6 6 6  
A 5 7 7 7 5 4 6 7 6 6 6 7 7 9 4 6 7 6 6 6  
B 5 7 7 7 5 4 6 7 6 6 6 7 7 9 4 6 7 6 6 6

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

**P** Chorus

♩ = 132

96

T 3 3 3 3 3 3 3 3 3 3 3 3  
A 3 3 3 3 3 3 3 3 3 3 3 3  
B 3 3 3 3 3 3 3 3 3 3 3 3

**Q** Outro

♩ = 67

100

T 3 3 3 3 3 3 3 3 3 3 3 3  
A 3 3 3 3 3 3 3 3 3 3 3 3  
B 3 3 3 3 3 3 3 3 3 3 3 3

\* GRADUAL FADE OUT ON RECORDED VERSION - JUST STOP AS INDICATED AT MEASURE 104 FOR LIVE VERSION ENDING

102

T 3 3 3 3 3 3 3 3 3 3 3 3  
A 3 3 3 3 3 3 3 3 3 3 3 3  
B 3 3 3 3 3 3 3 3 3 3 3 3

**R** Ending/Live Ending

♩ = 60

♩ = 55

104

T 3 3 3 3 3 3 3 3  
A 3 3 3 3 3 3 3 3  
B 3 3 3 3 3 3 3 3

1

T  
A  
B

# TEXTURES: (STICK PART)

As recorded by Cynic

(From the 1993 Album FOCUS)

Music by Sean Malone  
Arranged by Sean Malone

TUNING: 12 STRING CLASSIC - (7+5)

(E, A, D, G, C - G#, C#, F#, B, E, A, D)

## B Rhythm A: (Pt. 1)

♩ = 92

[CLICK TO HEAR THE CHAPMAN STICK PART](#)

1

Musical staff for Gtr I Right Hand - (Melody) in treble clef, key of D major, 9/8 time. It shows two measures of rests with a slash over the staff.

Gtr I Right Hand - (Melody)

T  
A  
B

Empty guitar tablature for Gtr I with strings T, A, and B labeled.

\* SEE STANDARD BASS TABLATURE ARRANGEMENT

Musical staff for Gtr II Left Hand - (Bass) in bass clef, key of D major, 9/8 time. It shows two measures of notes: a dotted quarter note on G2, a dotted quarter note on B1, and a dotted half note on D2.

Gtr II Left Hand - (Bass)

T  
A  
B

Guitar tablature for Gtr II Left Hand - (Bass) with fret numbers 4, 4, 6, and 4.

\* MEASURES 2-5 PLAYED WITH FIRST FINGER OF LEFT HAND

3

Musical staff for Gtr I Right Hand - (Melody) in treble clef, key of D major, 9/8 time. It shows two measures of rests with a slash over the staff.

T  
A  
B

Empty guitar tablature for Gtr I with strings T, A, and B labeled.

Musical staff for Gtr II Left Hand - (Bass) in bass clef, key of D major, 9/8 time. It shows two measures of notes: a dotted quarter note on G2, a dotted quarter note on B1, and a dotted half note on D2.

T  
A  
B

Guitar tablature for Gtr II Left Hand - (Bass) with fret numbers 7 and 2.

5

Musical staff for Gtr I Right Hand - (Melody) in treble clef, key of D major, 9/8 time. It shows two measures of rests with a slash over the staff.

T  
A  
B

Empty guitar tablature for Gtr I with strings T, A, and B labeled.

Musical staff for Gtr II Left Hand - (Bass) in bass clef, key of D major, 9/8 time. It shows two measures of notes: a dotted quarter note on G2, a dotted quarter note on B1, and a dotted half note on D2.

T  
A  
B

Guitar tablature for Gtr II Left Hand - (Bass) with fret numbers 6, 4, 4, and 6.

**C** Rhythm A: (Pt. 2)

7

T  
A 8 12 10 12 8 12 10 12 8 12 10 12 8 12 10 12 8 12 10 12  
B

T  
A 4 4 4 4 2 4 4 2 4 7 7 7 7 7 6 7 7 6 6 7  
B

9

T  
A 8 12 10 12 8 12 10 12 8 12 10 12 8 12 10 12 8 12 10 12  
B

T  
A 2 2 2 2 2 2 2 2 2 2 6 6 6 6 4 6 6 4 4 6  
B

**D** Rhythm A: (Pt. 3)

11

T  
A 8 12 10 12 8 12 10 12 8 12 10 12  
B

T  
A 4 4 4 4 4 2 4 4 2 2 4  
B

13

T  
A 8 12 10 12 8 12 10 12 8 12 10 12 8 12 10 12  
B

T  
A 6 6 6 6 6 4 6 6 6 4 4 6 7 7 7 7 7 6 7 7 7 6 6 7  
B

15

T  
A 8 12 10 12 8 12 10 12 8 12 10 12  
B 13 13

T  
A 4 4 4 4 4 4 4 4 4 4 4 9 9 9 9  
B 7 7 7

17

T  
A  
B 13 13 13 13 13

T  
A 9 9 9 9 9 9 9 9 9 9  
B 7 7

1

T  
A  
B

T  
A  
B

4 7 2 2 2 2 2 (2)

\* PLAY ALL NOTES OF THIS MEASURE WITH FIRST FINGER OF LEFT HAND

# Performance & Other Notes

## Textures

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*"Musical freedom and Fripp inspired inspiration kick started this song and eventually it developed a life of it's own and we just tried to do it service. We knew with this piece we would could leave everything behind and just explore! It was the last song we wrote before recording Focus."*

- Paul Masvidal

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**SONG:** *Textures*

**ARTIST:** Cynic

**MUSIC BY:** Cynic

**LYRICS BY:** ---

**TRANSCRIBED BY:** Jeff Litvak ([www.cynicalsphere.com](http://www.cynicalsphere.com))

**ALBUM:** *Focus*

**RELEASE DATE:** September 14, 1993

**LABEL:** Road Runner Records

**NOTICE:** ©1993 The All Blacks B.V.

**PRODUCED BY:** Cynic & Scott Burns

**ENGINEERED & MIXED BY:** Scott Burns

**RECORDED & MIXED AT:** Morrisound Recording, Tampa, FL

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## GUITAR NOTES

### **SECTIONS F, H & O – JASON'S CLEAN PARTS:**

The Guitar IV part of these sections are the parts that Jason plays in the live versions of the song. The fingering for the part is more like a chord than anything in that he barres the 4<sup>th</sup> fret with his first finger and keeps his ring finger planted on the 6<sup>th</sup> fret of the D string at all times. The middle finger is used to apply the fifth fret/E string and the pinky finger is used almost in a metronomic fashion on the seventh fret/D string. This section can be a little awkward to play upon first learning but it gets easier with a little practice. Remember, the key to being successful at this part is all about feeling the flow of the rhythm.

### **SECTION J - JASON'S CLEAN PART:**

This jazz section features only two repeating chords and is quite easy to play. Both Paul and Jason mirror each other at the beginning of the section here with the exception of the style in which they each play the chords. While Paul is backpicking them in a classic jazz fashion, Jason plucks each individual chord with the tips of his fingers thus adding a slightly different nuance to them. Underneath the chords in the tablature that this technique applies to you will see a "(^)" notation. This indicates that these particular chords are to be plucked with the fingers rather than with the guitar pick. In order to keep your playing fluid, however, it is important to keep the guitar pick between your finger and thumb as you normally would at all times and use the free fingers on your right hand to do the finger picking as required.

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## BASS NOTES

### **KUBICKI FRETLESS BASS:**

Sean's instrument of choice for the recordings on *Focus* is the fretless bass. One of the greatest strengths of the fretless bass is that it handles both slides and legato slides smoothly and without the encumbrance of the frets getting in the way and breaking the sound of the slide up into semitones. Because of this, you get the full range of microtones between the beginning and ending points of the slides and Sean uses this to its full effect throughout the *Focus* album.

During the recording and touring for *Focus*, Sean Malone played a Philip Kubicki *Ex-Factor* fretless bass. This particular bass has a unique feature on the headstock called a "D-Extension Clip". This handy clip allows you to "D" tune your "E" string almost instantaneously, without changing string tension and not having to transpose, effectively allowing the "E" string on a 32 inch scale bass to be released to a longer "D" scale of 36 inches which was highly effective for Sean both in the studio and on stage. He used this feature for 3 of the 8 songs on the album: *Sentiment, I'm But A Wave To...*, and *How Could I*, all of which the bass is tuned down to a Drop-D tuning simply by releasing the "D-Extension Clip" at the headstock of the bass.

The patented string clip is available only on the *Ex Factor*. While holding the bass in playing position, you push the spring loaded string clip up with the thumb of the left hand. Pull the string out from under the clip head with your finger and release the lever. You are now in concert tension "D" and all the notes on the scale remain the same - no transposing. Pushing the lever up causes it to re-grab the string, and you're back in "E" again. It's very quick and easy to become adept at pushing the lever to the desired position. When the string is in "D" tuning, you also have a "D#" note available.

For more information on the Kubicki Ex-Factor bass, visit:

[www.kubicki.com](http://www.kubicki.com)

### **SECTIONS B-D: RHYTHM A PARTS**

These sections are arranged here for standard (or fretless) bass. The dynamic range of the Stick will far exceed that of a bass guitar at both the low and high end of the tonal spectrum, however, the Stick part for this song was written in such a way so as not to exceed the low end range of a bass guitar. Consequently, just by leaving out the higher melody parts normally played on the Stick, Sean was able to perform the song on his Kubicki instead of the Stick at about half of the live tour dates and the song still sounded like *Textures*. It is in this fashion that the intro parts are arranged for a standard bass in this transcription.

### **SECTIONS C & D: RHYTHM A PARTS**

A technique that Sean uses to great effect in these sections is *staccato*. What this means is to cut a note off short of its' full time value...in other words, to prematurely stop a given note from sounding once it has been played. Playing in this style will often lend a slightly choppy feel to a part, however, when done tastefully, that can also add a good bit of purposeful tension to a riff that can't be achieved by any other means. Often done in classical music, Sean makes good use of staccato here, although this is more of a byproduct of certain notes being cut slightly short due to the nature of the style of playing the Chapman Stick in which the song was originally recorded.

You can recognize which notes are to be staccatoed by looking at the standard notation staff above each tablature staff. Each notehead that has a small dot directly underneath it (or directly above the notehead in the case of a down-stemmed note) is to be played staccato. This is not to be confused with a dot to the left or right of a notehead which means something entirely different.

With most stringed instruments in classical music, the common way to play a staccatoed note is to pluck the string between your thumb and first finger and then unfret the note early by simply letting the string up off the fretboard with your fretting hand while still keeping your finger on the string so that it just goes mute. Obviously, the tempo of these parts makes playing the staccato in the classical fashion impossible so it must be done differently...entirely with the picking hand.

To fingerpick these sections without staccato you would pick alternately using your 1<sup>st</sup> and 2<sup>nd</sup> fingers (some may use their 1<sup>st</sup> and 3<sup>rd</sup>). Either way is no problem. As you do this, you are trying to maintain an even, fluent, coordinated movement so that each picking stroke across the string is exactly the same with the same amount of time between each hit. You are also trying to make sure that you are not touching any of the strings too early because that ruins your fluidity and makes you sound choppy, but that is exactly what you want to do here. The trick to fingerpicking the staccato on the bass for these parts is to intentionally hit each string with your picking finger a split second before you actually stroke the string for the next note. This will cut the previous note short just before you stroke the next note, thus, you have played that previous note in staccato. The skill is in being able to cut the notes short by the same amount of time and to be able to exert control over this factor so that your staccato sounds intentional and purposeful rather than like just plain old sloppy playing. This technique does take some practice and it's not likely that it will come overnight to you if you are entirely unfamiliar with the application. It's more of a *feel* for how to play it than a conscious thought of doing so but once you get the feel for it, it will click right in for you and prove to be quite a valuable, rewarding tool in your arsenal.

### **CLASSICAL VIBRATO:**

Sean's use of vibrato on the bass throughout the *Focus* album is very elegant and tastefully done. To achieve this he uses a technique commonly used on instruments such as the violin, cello and classical guitar. On a regular electric guitar vibrato is usually done by quickly bending the string from side to side across the neck with your finger. The

way Sean does all of his vibrato is by the more classically oriented method of pressing the fingertip straight down on the fretboard and then, with the fingertip planted, rocking the hand (rather than the string) forward and backward along the length of the neck. This creates a more subtle but highly distinguished vibrato effect.